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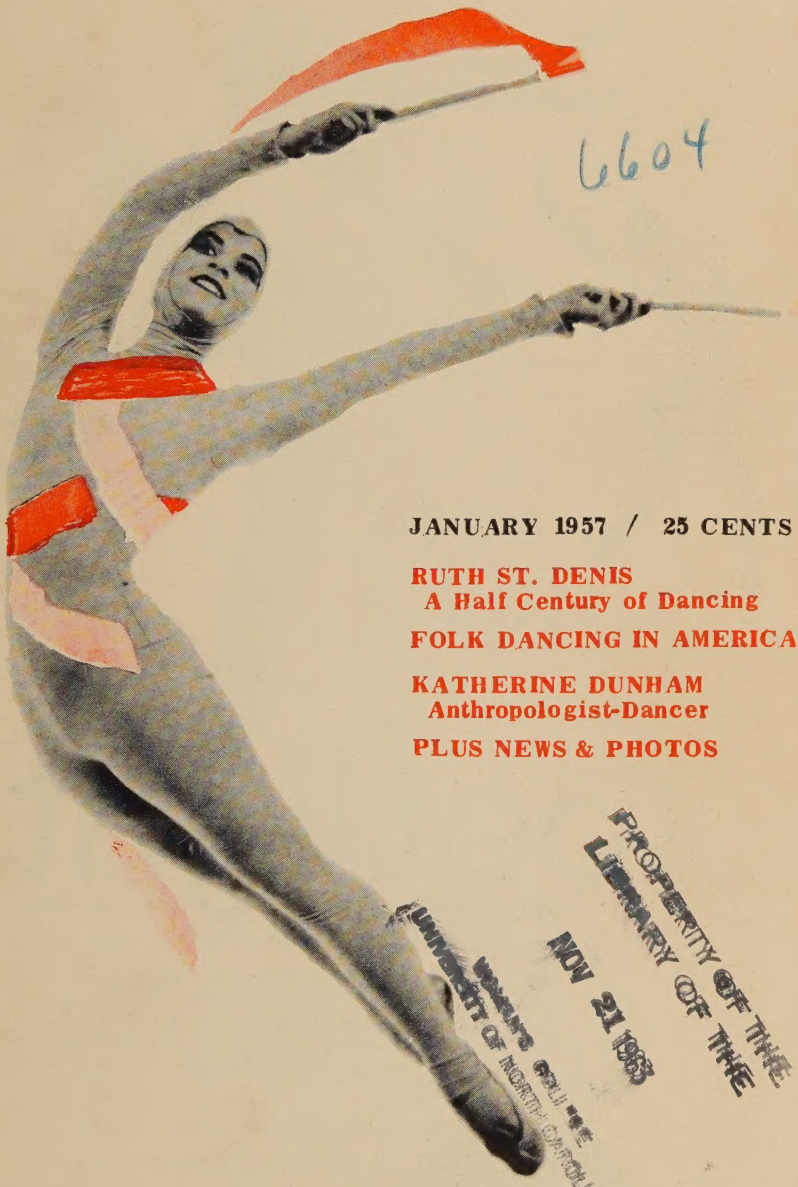

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RUTH ST. DENIS
A Half Century of Dancing

FOLK DANCING IN AMERICA

KATHERINE DUNHAM
Anthropologist-Dancer

PLUS NEWS & PHOTOS

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— Radford Bascome

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RUTH ST. DENIS

A Half Century of Dancing

by Aubrey B. Haines

It is common belief than dancing is an art at which one reaches the peak in early life. With the coming of middle age and later years the durability of the dancer grows markedly less. Hence, if he continues to perform in public, his reputation declines. One exception, however, looms large on the horizon: Ruth St. Denis. She has performed on the dance stage for the past fifty-one years. Now at seventy-six she still continues to perform for a public attracted to her spiritual and aesthetic standards.

As a dancer, Miss Ruth — as she is affectionately called by the many people who know her — made her formal debut in a New York recital that made dance history. For several years she had been performing on the vaudeville stage and in musical comedies. Dancing in the United States in 1906 was meant to be scarcely more than pretty, tricky, and sexual in implication. Ruth St. Denis had other ideas, however. To her dancing was a religion, in which the performer was a worshiper.

She called the first dance in her initial recital **The Incense.** It was like a prayer to God. Freely adapted from movements of the Hindu dance Miss St. Denis had seen before, it was a veritable revelation of the human soul. She knew that the Hindu dance was religious in character, and because the heritage of Christian religious dancing had been practically neglected, she felt herself destined to return it to its proper place.

What has this remarkable woman accomplished in the fifty-one years she has been a noted dance figure on the stage? To determine what place she deserves in dance history, one must look elsewhere than to her willingness to answer. It is no exaggeration to say that she changed the course of the art of dancing. With her contemporary, Isadora Duncan, and her husband-partner, Ted Shawn, she pioneered modern dancing. In the past half century she became an international star. With Ted Shawn she co-founded the Denishawn Dancers and the Denishawn schools, which operated from coast to coast. A choreographer in her own right, she invented new methods of achieving dance movements, rediscovering in the process certain lost principles of dancing.

Even today Miss Ruth gives occasional recitals. About a year ago millions of television viewers witnessed her performance on the Arlene Francis "Home" program after a brief interview in which she exchanged rapid repartee. Then, forgetting her seventy-five years, she launched into two of her famous "Nautch" dances of India. If it should seem amazing that Miss St. Denis can still dance today, let us realize that there is a definite reason. To begin with, she was never a virtuoso. Able to perform splits and high kicks even to this day, she was always concerned with dance ideas rather than technics of the profession.

To see her off stage today is to witness a slightly stooped but highly spirited elderly woman in her late seventies. Her hair is white, but it began to turn white early in life — when she was still in her twenties. See her in one of her dancing roles, however, and she is suddenly erect, with a body that moves with facile sinuousness and a face that becomes one of a woman less than half her actual age.

No longer does she submit herself to the rigid discipline of annual one-night stands across the nation. Nevertheless, she is still capable of setting out alone on a tour that covers various parts of the nation and presents her as a solo dancer as well as a lecturer who illustrates her talks with dancing. Several generations of people have come along since she first took to the stage. As a result of her famous solos — such as **The Incense,** the **Nautches, Cobra, Yogi,** and **Salome** — are still very much in demand by a generation to which they are legendary. But Ruth St. Denis is not an artist whose concepts have stagnated and who re-creates only what she made popular in the past. Today her mind is still full of originations, directed toward non-Oriental dances for solo performances, group works, and dance pageants, which deal with Christian concepts.

Her newest solo dance is called **Freedom.** Accompanied by symphonic music and her own voice as narrator, Miss Ruth whirls about with great quantities of material — such as scarfs and robes —and makes gestures typical of her style. But, if she is aware of her possibilities, she is also fully as cognizant of her limitations due to age. The body being her chief instrument of expression, she maintains it in best health by rigid practicing, religious dieting — even despite the temptation to yield to an occasional ice cream soda — standing on her head, and taking long walks. But she gets rest as well as exercise. When she begins to grow tired, she lies down wherever she is — on the floor, on a table, anywhere that seems suitable.

Her followers will be glad to know that some of her dances have been recorded. Before her performances at the Jacob's Pillow Dance Festival in the summer of 1956 she filmed four of her most celebrated solo dancs.

Ruth St. Denis' life has been as varied as the dance roles she has made famous. Born Ruth Dennis in Newark, she was the

daughter of a woman physician. "My mother was about fifty years ahead of her time," Ruth recalls. Her father, born in England, came to America when he was six years old. He earned his living as an electrical engineer and an inventor. The girl was brought up on a farm near Somerville, New Jersey, with her young brother — later associated closely with her early career — and a half-brother.

Miss St. Denis' dancing had its beginning in Delsarte exercise. Her mother owned a book written by a student of the famous European, who had made a lifetime study of body gesture and movement. When she was about ten, Ruth began studying dancing. Her teacher sent her to see Karl Marwig, a well-known instructor of that day. Seeing the child's possibilities, Marwig proposed to give her free lessons in New York. This was most encouraging to the spirited young dance student.

After attending elementary and high schools, young Ruth was sent by an aunt to study at the Dwight L. Moody Seminary of Northfield, Massachusetts. When she announced that she wanted to become a dancer, her seminary training came to an abrupt close. In December, 1893, using her own name of Ruth Dennis, the girl gave her first public performance, dancing a solo number on the same program with a play her mother produced in Somerville, New Jersey.

With her mother, young Ruth went to New York when she was sixteen to make several vaudeville performances. Dancing at the Opera Club, she was encouraged by a number of people who saw her to try to obtain additional engagements. Meanwhile her family moved to Brooklyn. Here Ruth attended Packer Collegiate Institute. In co-operation with a singer friend she gave a dance recital in bare feet, after the manner of the Greeks. The next few years found the girl in the theater. However, she served briefly as a model at Abraham and Strauss, a Brooklyn department store. In 1898 she had a short solo dance in **The Ballet Girl.** While living in New York she studied ballet with Madame Bonfanti, a famous ballerina. Soon afterward she was off for Great Britain, where in London, David Belasco placed her in the cast of **Zaza.** On a trip to Paris, Ruth first saw Loie Fuller and a performance of Japanese acting and dancing. Back in America again Miss St. Denis appeared in two other Belasco plays, **The Auctioneer** and **Madame Du Barry.** "Belasco offered to build a musical production around me in which I would be the leading performer and comedienne," she says. "But I refused the offer so that I could develop a new dance medium."

Influencing that dance concept was a picture of the goddess, Isis, which Ruth saw and which led her to develop a dance on an Egyptian theme. While engaging in reasearch on the dance and culture of Egypt, she discovered the dances of India. This resulted in her creation of **Radha**, composed with the encouragement of Indian friends, which later led to her fame. Strangely enough, however, **Radha** opposed the tranditional concepts of ballet of

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A.M.P.A.S. PETITIONED FOR "OSCAR" RECOGNITION IN THE FIELD OF DANCE

100,000 dance teachers, students and professionals will petition the Academy of Motion Picture Arts and Sciences demanding "Oscars" for choreography and performance as part of a nationwide drive headed by James Selva of Selva & Sons, to gain greater recognition for the dance from the movie industry.

The petitions call for "Oscar" awards in two categories:

1. The best achievement in choreographic dances for a motion picture, and

2. The best dance performance in a motion picture.

Spearheading the drive with an entire issue of Dancer's Notebook, there will also be a full page advertisement for dance awards in the December 12 issue of Variety.

Awards are now given out, Mr. Selva states, in every other field from costumes to color cinematography to film editing and sound recordings. "Everything but dancing."

The importance of the dance in the movies is illustrated in the film "The King and I," for which 20th Century Fox allocated half a million dollars, nine weeks of rehearsals and shooting and a full fifteen minutes of running time for Jerome Robbins' ballet, "The Small House of Uncle Thomas."

"How can Hollywood ignore Fred Astaire, Gene Kelly, Leslie Caron, Donald O'Connor, the Champions, Jack Cole, Agnes de Mille and many others?" Mr. Selva is asking everyone connected with the dance field to join in this campaign to petition the A.M.P.A.S. to grant "Oscars" for meritorious "dance" accomplishments in the motion picture industry.

'It's called 'dancing', Zeke.'

that day. Performed in flowing garments and in free style, its acceptance was far from immediate. Ruth danced it before an invited group of vaudeville managers. Most of them applauded the work but were quick to confess that it would scarcely appeal to a general audience. Nevertheless, Miss St. Denis managed to get a few dates, performing it at private parties and at clubs.

(To Be Continued)

R. HASOUTRA

THE DANCE IN NEW YORK

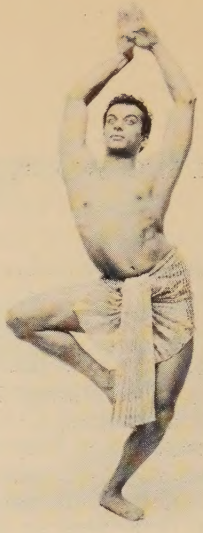
Bhaskar, a handsome young dancer from Madras, India, has accomplished a great deal in the few months since his arrival here: he has assembled a company of American dancers (who had had some training in East Indian dance forms), he has choreographed a dozen or more numbers, designed the costumes (which are very beautiful) and has staged two performances. The first, at Carnegie Recital Hall, was so exciting and entertaining that the Brooklyn Academy of Music was packed for the second performance — no small feat on a cold wet night!

Bhaskar studied with Ellappa, teacher of both Shankar and Ram Gopal. It happened that I saw Shankar's first performance in Paris and, much later, Ram Gopal's first appearance in London, so Bhaskar's debut was of particular interest to me. He has little of the young Shankar's inner sensitivity but he is well along the path of Ram Gopal without, however, the scope, polish and attention to detail which Gopal had, even at his debut. I believe Bhaskar will make it if he can get good artistic direction in refining and perfecting details without losing his over-all sense of theater.

The really breath-taking moments were in Bhaskar's two solos: "Thala Nirtham" (Sacred Plate Dance) in which two gold plates, handed him by serving girls, miraculously rested on the palms of his hands during the intricate rhythms and dramatic crescendos of this Kathic dance; and "Naga Nirtham" (King Cobra Dance) where the controlled tremors of every muscle of his body and the frenzied ripple of spine and arms were fantastic. "Purists" whispered that these numbers were not concert material — but this was an Indian show and in India they do not break up their lives into categories — "this is art and this is entertainment, this is white and this is black" — the way we westerners do. They see things more as a whole, the difference lying in shading, not in separation. To them great skill is good to see and a story well told is good entertainment and these dances, for centuries were their only entertainment.

The company is fresh, enthusiastic and even if they do get the Bharata Naytam style mixed with the Kathik and Kathkali — a little time and work will remedy this . . . For the moment, they tell the ancient stories clearly, the movements are lovely and the costumes exceptionally well done.

Bhaskar and Sasha



Bhaskar —Photos by Stephan

Eavana, an American girl who studied in India, is expert in the Kathkali form — an ancient, complicated technique, originally danced in Malabar. At the Carnegie performance(she was particularly effective in "Jataya Moksha" pursued, as she was, by a pair of gloriously garbed and bearded demons and in "Tilliana," a charming sequence of changing emotions. Both numbers suffered by her absence at the Brooklyn performance.

Sasha, pupil of Ram Gopal, who danced most of the leading feminine roles, has a good potential scope but, as yet, she is a bit too strident to depict the delicate, inward-turning Indian woman and her technique needs more clarity and strength. She's like an enthusiastic child, very talented and very lovely to look at but not yet ripened to her fullest possibilities.

Yedidia, pupil of Nala Najan, has the beautiful inner quiet of the Eastern woman and she was lovely in "Mira's Dream," a tender vision of a young girl, sleeping in the woods, visited by her beloved Krishna. The extra staging of this number added in Brooklyn was ill advised.

They closed with the famous "Dance of Creation" — a very ambitious attempt with a small company, not too well trained, but it came out amazingly well. Dancing with Bhaskar, Sasha takes on a softer, more feminine quality and beautifully compliments his strong masculine lead. In the end, one gleans that their gods want Man to be happy and entertained and this was certainly what Bhaskar, Sasha and company gave us.

At Hunter College Auditorium, Donald McKayle presented 'An Evening of Lyric Theater and Dance" with Lee Becker, Alvin Ailey and group of dancers and singers. Mr. McKayle has appeared in several Broadway Musicals, on TV and with Dance Concert Companies, most recently, with Martha Graham on her

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tour of the Orient. He has put together a very pleasing, excellently presented performance.

"Four Vignettes" was the only new number. To Samuel Barber's sprightly musci, four moods were unfolded: RHYTHM, a piquant syncope with Lee Becker and Donald McKayle, BLUES, where Christyne Lawson and Alvin Ailey danced a tender duo with powerful inner relatedness from which many "teams" could learn much; BALLAD, a delightful frolic of three lovely dancers — Christyne Lawson, Kathleen Stanford and Jacqueline Walcott; the REEL was a happy ensemble, dynamic — with the spontaneity of the group and the pixie quality of Lee Becker.

"Games", first seen here in 1951, is a happy combination of song, dance and pantomime depicting, in three parts, Play, Hunger, Fear — the tale of children whose only playgrounds are the streets . . . "Through all their play runs a thread of fear . . . Chicken the Cops!" It was beautifully done and Lee Becker's elfin impudence was no small part of its success.

"Nocturne" to music by Moondog, was a good combination of lyric beauty and drum beat intensity, showing strong and well integrated influence of Javanese and Balinese dance forms, beautifully performed by McKayle, Becker and the group.

The most important work was "Her Name Was Harriet", done to traditional Southern tunes arranged by Howard Roberts. It is the story of Harriet Tubman, a slave whose great goal in life was to free her people. With only the North Star to guide her, she conducted nineteen journeys on the "Underground Railroad", bringing over three hundred people to freedom. In a series of flashbacks, double levels and weirdly fascinating scenic effects, the tale was told in dance, pantomime and song with remarkable clarity and dramatic power. Stradella Lawrence, a singer of emotional depth and no small talent in the way of movement, depicted Harriet Tubman Donald McKayle and Christyne Lawson as the young lovers were charming. There was a splendid crescendo as the scenes advanced from — ON THE PLANTATION, FLIGHT, MEETING & JOURNEY, VISION, AT THE STATION to the joyous outburst of WE'VE CROSSED THE LINE! A thrilling and beautiful work.

Mr. McKayle has a special talent for presenting the "underdog" whether street-children or slaves — not sentimentality as pitiful objects but with dignity and truth .

Geoffrey Holder and his company, at the YMHA, presented a stirring performance in which Caribbean, African and East Indian dance forms were effectively blended, brilliantly costumed and dramatically staged by Mr. Holder. He is a painter (Guggenheim Fellowship), musician (recorded album of his Caribbean Themes), choreographer and dancer — and is first rate in each medium.

"Bele Suite", long a favorite here, is a brilliant combination of European and African dances at a Creole fete in Trinidada, with gay hints of the jungle showing through the flashing finery and elegant manners. Tajii Ito's music, played by three musicians on stage, was irresistable. Goffrey Holder was as agile and sinister as ever but we missed the beautiful Carmen de Lavalode who usually dances the lead. (Carmen de L. Holder is on maternity leave.)

"To the Divine Horsemen" is a strange, yet beautiful glimpse of the Haitian Voodoo faith that their gods may temporarily inhabit the body of one of the devotees. This posssessed devotee is called the "horse" who is ridden by one of the gods, the "divine horsemen." Erzuli is the embodiment of the Voudoun goddess of Love and Beauty who visits the poor Haitian — struggling with dust, rain, mud, poverty — she helps him keep alive his dreams and the hope for their fulfillment. She is aided by her three husbands: Ogun, god of war, Ague, god of the sea and Damballa, the lord of life. Geoffrey Holder was mignificent as Damballa with his colossal stretch and rippling, elongated movements. As Erzuli, Merle Derbby sensitively expressed a fine balance between the warmth of human love and the wrapped concentration of religious dvotion. The mixture of symbolism and reality make for some confusion and weakens the impact of the whole but individual passages were fascinating.

The closing number, "Doogla Suite," was a triumph as it usualyly is. The Doogla is one having African and East Indian parentage. Mr. Holder expresses this mixture of races by the fusion of movements and dance forms belonging to the two cultures with rich variety, clever invention and brilliant technique. The setting and costumes were particularly effective and the lavish display of religious temple rituals was a gorgeous sight.

Mae O'Donnell and company was to open the Brooklyn Academy's series — "Theater for the Dance" — but a muscular injury forced her to postpone the performance. It was given last Friday night.

The opening number, "Dance Sonata," to music by Ray Green was first seen in 1952. It is a spirited work in four parts: Praeludium, Scherzo, Intermezzo, Finale Ritmico and was performed very well by a company of eleven competent dancers.

"The Queen's Obsession," recently revised, is the tragic sleepwalking scene where Lady Macbeth's overwhelming sense of guilt pulls her into madness. The composition was strengthened by the addition of a lady-in-waiting and a doctor. Their tender wish to help only increased the dilemma of their mistress. Miss O'Donnell performed magnificently.

"Legendary Forest" to music by Eugene Hemmer, is a strange

fantasy of a forest into which only the pure-in-heart can gain entry. Miss O'Donnell must have been pure-in-heart for she wore a white dress and looked so lovely that the lion and the unicorn jumped for joy, let her in through the secret passage, way — and they all danced happily ever after!

"Lilacs and Portals" is a new work based on two poems by Walt Whitman to music by Carl Ruggles. "Lilacs" was a lamentation with nothing to distinguish it from most modern dance lamentations, but Miss O'Donnell was strikingly beautiful in her scarlet-robed "Portals," facing the barrier between the known and the unknown. I suspect it would have fared better as a solo.

"Incredible Adventure," created last year to music by Paul Bowles, is a pleasant bit of legerdemain. A magician, by a wave of his cape, liberates a cavorting band of sprites who are up to no good — and there is fun and frolic.

Miss O'Donnell has a habit of emphasizing the right side of her body, making her right leg and arm originate and carry the greatest part of all of her movements. Personal magnetism saves her somewhat in her own dancing, but with a group magnifying the same mannerism, a feeling of repetition and sameness settles over the whole, in spite of efforts for variety and invention. She has good musical and theatrical sense but her choreography is not rich enough for a good group or even her own performing capacities.

The New York Ballet Club presented John Martin in an informal question-and-answer discussion of his trip to Russia and his visits to the famous Bolshoi Ballet. Mr. Martin, for many years dance critic for the New York Times, has probably done more for the understanding and appreciation of dance in America than any other single force. With patience, encouragement and enthusiasm, he has held a fine measure of taste and quality for dancer and for public to heed, and so, over the years, has really created one facet of our culture. (Page 30)

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BY AUBREY B. HAINES

KATHERINE DUNHAM:

ANTHROPOLOGIST - DANCER

(The Second of Two Parts)

Katherine Dunham is versatile and a clever pantomimist. She is a dancer of delicacy, and her smile and lazy gestures are enchanting. Her personality as expressed in the dances she has created is the richest element in the revue and colors the entire thing, but it is not a dramatic personality.

For two years Katie and her troupe of dancers toured Europe. There she learned something that, according to the critics, has been to her own detriment. Having been in England and on the Continent and apparently having gauged her show to the decadent song-dance offerings popular there, she has sacrificed—with but few exceptions — all of the authoritative folk quality that made her work outstanding in the early 1940s. In those days Miss Dunham presented dances she had learned as the result of her scholarships which enabled her to study the natives of the West Indies. These had much originality and are still effective when done with simple artistry. But today such dances as Katherine has retained are lost in a night-club revue level of dance extrvaganzas so overdone, both in setting and costuming, and underdone in original choreography that the result is just another Caribbean dance-revue on the general level of the movie-prologue musicals in the early 1940s. The women's costumes are so exaggerated that they smack more of New York and Harlem than what they are supposed to represent. The result is offensive and tasteless, despite the great vigor and talent of Miss Dunham's company.

In her revues nowadays Katherine Dunham limits her dancing to insinuating herself rhythmically into the procedure and continues to underplay with considerable effectiveness in song, dance and pantomime. But with constant repetition her dancing soon loses its impact when she stops there and seems to content herself with touching it up with attitudinizing, being tossed up and passed around among the men dancers, and sparing only the wink. Actually Miss Dunham does no more dancing today than is performed

by any operatic Salome when she engages in the famous "Dance of the Seven Veils." Indeed, in one of her stereotyped pseudo-Voodoo numbers Katherine disposed of her clothes in similar fashion. Apparently she has reconciled herself to the night club level of dance-revue. This is distressing to note, for in the early 1940s indications were that she had a genuine artistic contribuiton to make.

On her return from Europe, during which time Katie had scored overwhelming successes, especially in London and Paris, she returned to Broadway in April of 1950 in a repertoire of sinuous, tropical dance improvisations that New Yorkers had missed since 1948. The beautiful dancer was slimmer, more poised, and more sensual than ever. The repertoire was approximately half-new, including a long Veracruz sequence in which Miss Dunham was first discovered in what must have been the largest hammock on earth. But unfortunately sophistication had replaced a certain abandon and driving force of her earlier years.

Asked how she felt about this reaction, Katherine replied: "When I came back to New York from the West Coast, people said I had 'gone Hollywood.' When I went back to the Coast, they said I had 'gone Broadway.' Perhaps I do change with my locale." But since Miss Dunham is an anthropologist as well as a dancer, she says she is puzzled by the continuing emphasis sex plays in any discussion of her and her show. "First I was shocked, then grieved, then angry," she says. "When I cooled off, I became bored. European audiences took us in their stride. Sex to them is not as new and strange a thing as in America. Once the critics approved of me. Now they are putting flowers on my grave. They astonish me. Apparently they look at a regular Broadway show with different eyes. I am right now doing some of the very same dances I did in my early Sunday concerts back in New York. Only then it was art, and now it's sex. That Barrel House number — the one

Katherine Dunham in 'Coboclo Do Mato' from Paramount's 'Mambo'

they say stamps our show as 'hot' — is the same dance we did with the San Francisco Symphony Orchestra. Nobody called it 'hot' then."

Among her dances today is one in which she sings a gentle little Portuguese song while fishermen toss a line to ensnare her. "I'm showing you the samba which the Batuke people love to dance," she sings, as she winds and unwinds the line about her waist. "I have a sweetheart, and everything is going just fine with me." In the end the allows herself to be caught in the arms of the fisherman of her choice. This indeed is a deviation from the early days when her dancing was based on integrity and minus the tricks of "good" theater.

Then there is her **Rara Tonga** number. It is a folk tale of the Polynesians on a South Pacific island, in which The Chosen Woman wins the attentions of The God. The Jealous Husband, for his protest, is turned into a snake. Sinuous hand and arm movements and the characteristic sidewise motion of the head suggest the influence of the Hindu and Javanese dance. Bird cages and cigars are standard equipment for the women who frequent Caribbean ports, Anthropologist Katie claims. So in her Cuban rhumba she carries a huge cigar in her mouth with one hand on her hips and the other supporting a mammoth bird cage, she dances around the stage.

The trouble with Miss Dunham's programs lies largely in the fact that they are not faithful reproductions of the original dances she has picked up in her travels. For the most part her dances

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rely on garnished folk material. Furthermore, the garnishings are frequently inappropriate and lack inherent connection with the material. One of her most ambitious but least successful numbers is the **Rites de Passage,** based on rituals of fertility, male puberty and death. Here, according to the program note, the attempt is made to "capture in abstraction the emotional body of any primitive community and to project this intense — even fearful — personal experience under the important change in status and the reaction of the society through this period." But although the costumes and simple, opening tableau set the stage for what might have been a moving performance, the lack of restraint in the movement, the superimposition of prosaic routines, and the failure to permit the material to determine its own form produce an opposite result.

While Katherine Dunham appears on stage regularly with her troupe and is acclaimed as a solo performer, she is nevertheless rather proud that she does not dance exceptionally well. She simply shrugs her smooth, brown shoulders at those "misguided souls" who, infatuated by her slim grace, fail to notice that her footwork is unremarkable.

Folk dancing in America

John A. Eubank

DOWN through the years, folk dancing has been a part of American life. However the extent, both geographically and numerically, to which the population indulges therein is not generally realised.

Activity in this delightful recreation is widespread indeed and in considerable numbers both in the rural and urban areas. In the many rural areas where there is a preponderance of one particular national origin, the folk dancers quite naturally follow the racial trend, Polish, Italian, Swedish, Spanish, etc.

Whereas in the urban centres there are some national groups, the tendency is toward international folk dance patterns which represent the dances of many nations.

This is particularly the case in large metropolitan areas where the groups gravitate toward the dances of the very nations that by birth or ancestry are the fatherlands of the members.

Colourful

Folk dance sessions are very colourful affairs. Many of the dancers wear native costumes and in the cosmopolitan groups, a large assemblage of dancers in the traditional garb of the many lands presents a magnificent spectacle. Most impressive is the music at these gatherings. As a rule each folk dance not only has a distinct pattern, but also is danced to the accompaniment of its own traditional music.

This particular music just as much as the pattern of the dance truly interprets the meaning and artistic beauty of the dance.

At a typical cosmopolitan folk dance session the scheduled programme will call for about two dozen dances with different national origins. This programme is supplemented by several round waltzes, straight polkas, schottisches and hambos, Swedish or otherwise. To this may be added a kalo or two.

Music

Experienced folk dancers can readily recognise a dance from its traditional music. After a few introductory musical notes, they know the dance which is called for by the music. It may be the musical score of the Pride of Erin Waltz, the Swedish Varsovienne, the Italian Tarantella, the Mexican Corrido, the American Black Hawk Waltz, the Bavarian Landler or one of a half of a hundred other folk dances.

As each folk dance has its traditional music, so every dance has its own singular pattern. For example, if the music is that of the Russian Karapyet, the gentleman takes his lady partner and dances the pattern of the dance which in this instance calls for

in part some two-steps dancing.

There are many and a great variety of patterns in folk dancing. These patterns are beautiful and artistic and individualistic in each routine. The execution of the delightful patterns with the accompaniment of traditional music are most captivating. The routines are many and embrace waltzes, two-steps, schottisches, polkas, tangos, hambos, kolos, and other dance steps in the main, as well as the chassez, pas de bas, bokazni and other special steps.

Repertoire

Experienced folk dancers usually have a repertoire of 25 to 35 dances, the patterns of which they are familiar, and they also possess a ready ear to recognise and interpret the music traditional to each dance pattern.

In some instances the same musical score may be applicable to one or more dance patterns, but the traditional music for each pattern is one of the fascinations of folk dancing.

The fact that some participants of this delightful recreation possess a knowledge of a sizeable number of dance routines should not discourage the newcomer. At the outset all had to learn.

One or two patterns can be readily learned at each dance session. Knowledge of the simple routines such as the Patty-Cake Polka, and the Honey Suckle Waltz can be acquired in the beginning. From time to time new patterns may be learned, taking the less difficult ones at first, those of the variety of the Gay Gordons, Jessie Polka and the Mexican Waltz.

From this point on more involved routines may be added to one's repertoire, Laces and Graces, Maxina, Beseda, Ukrainian Hopak and the like. It will not be long before the dancer has acquired a formidable repertoire.

Of considerable aid to the novice would be a knowledge of some basic steps, polka, schottische, etc.

Beginner

A sensible goal for the beginner to strive for would be a working

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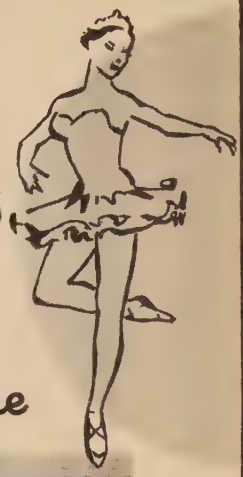

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repertoire of about 25 dance patterns which in their aggregate would embrace practically all of the basic and variety of steps and manoeuvres to be found in most routines. The list, starting with the simple patterns and working up to more advanced ones, might include the following:

American Patty-Cake Polka, American Jessie Polka, American Susan Gavotte, American Honeysuckle Waltz, Scotch Gay Gordons, English Boston Two-Step, American Black Hawk Waltz, American Progressive Schottische, Spanish Waltz, English Green Sleeves, Danish Masquerade, Mexican Waltz, Yugoslavian Kolo, Russian Two-Step, Tnago Waltz, Swedish Hambo, Jewish Patch Dance, Sicilian Tarantella, American Laces and Graces, English Maxina, English Veleta Waltz, German Bavarian Landler, Mexican Corridor, Swedish Vorsovienne, Norwegian Polka, Czech Beseda, Ukrainian Hopak.

Partners

Some dances are without partners in the form of circle dances as the kolos and certain Israeli dances. However, most of the routines call for partners including the circle patterns. In many of the circle dances there are a change of partners.

There are routines which call for sets of fours, some with six members, while others like the German Windmueller comprise eight members. Of course in longways there are still larger units, the Virginia Reel for example. In the beautiful Tempest Dance an ideal set comprises 32 dances. Still a larger unit is the Lady Walpole Reel, in which the number of members thereof is only limited by the number of available dancers and the size of the floor area.

Of course the large circle dances such as the Spanish Waltz and the Progressive Schottische can have any number that may make up the couples or sets of four.

Since there are, of course, no callers for folk dancing as there are in square dancing, and there rarely is a prompter in the former, folk dancers should know the dance patterns and the sequence of the figures therein. If one partner is not too familiar with the routine then the other partner must know the dance. Some of the patterns are readily learned because there usually is considerable repetition of the figures.

Not too much difficulty should be experienced in attempting to execute a simple dance with which the couple is not too well versed in the pattern, such as the Boston Two-Step. Where the dance calls for a number of different figures as in the Bavarian Landler, then both the figures, and equally important, the sequences of the figures must be known in order to perform

the dance well.

Typical

The English Country Dances are an interesting and distinct type of folk dancing. They call for a simple pattern as a rule and are of a more leisurely tempo than folk dances of Central European or even American origin. Moreover, there is a similarity in the musical scores for most of the English dance patterns. Contrast this with individual traditional music for most of the Central European patterns.

Even an occasional square dance found in the English Country Dances, such as the Cumberland Square, provides for an easy going tempo and it has not the vitality of the American square dance. The English Sword and Morris dances have more vitality but no decided variation in music from the other English Country Dances.

An interesting sidelight on both folk and square dancing is that while square dancing in a broad sense is very definitely folk dancing, there is a friendly rivalry between the participants in these two delightful forms of recreation. Many dancers enjoy both forms, and are ardent participants therein.

However, there are some dyed-in-the-wool adherents of either one of the two groups who consider it heresy to participate in the other field of the light fantastic. This is more pronounced with regard to the folk dance followers. It is suspected that some of the opposition is due to the unfamiliarity with the other type of dance recreation. Each group is missing a great deal by reluctance or refusal to participate in both folk and square dancing.

An amusing aspect of this opposition is that both types of dancing have remarkable similarity. The Russian Sher, the German Windmueller and the Italian Tarantella all have characteristics of a square dance. Broadly speaking, square dancing is folk dancing. Moreover the origin and tradition of some folk and square dancing are the same. A little research in the field will bear out that fact.

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A typical folk dance programme, in a cosmopolitan area, will consist of traditional dances of Ireland, Scotland, England, the Nordic countries, Norway, Sweden, Finland, Denmark, the Central European nations, and Russia, Greece, Israeli, and Mexico and the United States.

One of the most delightful experiences is to attend a large folk dance gathering and witness the colourful assortment of traditional garbed dancers. To join in the dances with their beautiful patterns and routines and to the accompaniment of the captivating music is a joy indeed.

When one first comes upon such a happy scene, he or she gazes in wonder, amazement and admiration. And when you become a member of the gala gathering you are carried away with the wholesome, healthy and happy conviviality and the ecstasy of the music and the beauty of the dances and the surroundings.

(Reprinted from Danceland, London, England.)

Manhattan Danse Pas

by SCOTTI D'ARCY

● Valerie Bettis, one of America's finest dancers, actresses and choreographers, is planning a New York production of her classic dance creations, **As I Lay Dying,** based on William Faulkner's novel, and **Domino Furioso,** with script by John Malcolm Brinnin. The productions will be given prior to a season in London early in 1957. Miss Bettis is currently teaching classes in dance composition and technique, plus concert readings, at her Manhattan Studio. Lehman Engel's **The Soldier** had its first concert performance at Carnegie Hall with Miss Bettis heading the cast. Also, the Bettis talent was shown off to its best advantage in her inspiring reading in the YM-YWHA Poetry Center's production of "Children of The Ladybug."

● The Dance Center of the YM-YWHA presented Walter Terry's first interview-demonstration of The Dance Laboratory Series this season with Inge Sand and Fredbjornson of the Royal Danish Ballet, October 28. Mr. Terry was as usual informative and interesting.

● **Impulse! 1956** edited by Marion Van Tuyl, annual of contemporary dance, is a must for the dance library.

● Under the National Concert Artists Banner, Iva Kitchell's laugh and dance therapy ended a successful ten-day engagement at the Bijou Theatre November 19. Several seasons ago Iva presented her one-woman program of dance parodies at Carnegie Hall with a fair amount of success, made a bid for a Broadway audience with her recent **That Girl at The Bijou** which was a captivating casserole of saucy satire. In the past few years Miss Kitchell has created a unique

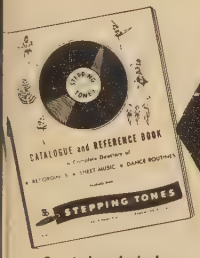
★★★

way of presenting her numbers without the aid of a printed program. Her way of presenting her number is as she goes along, including costume changes, and leaves the stage only during intermission. Her program at the Bijou listed 26 solos, all top drawer from these, during the course of the evening, she selected her solos. Some of her most popular numbers are and **Fantasy For Body and Piano** and, of course, our favorite, **Oriental Dance by An Occidental Girl.** Miss Kitchell is a genial dancer who gives her audience a delightful evening of Parodist Magic and spiritual tonic, laughter. We hope this is only the first of many dance concerts to be presented by Luben Vichey, president of N.C.A., this season.

Lee Becker and John Foster in 'Kabuki Mambo'. —Robert Parent

● For the Shavian devotees, Nancy Malone is appearing in a rather effective production of **Major Barbara** on Broadway in the role of the spirited Salvation Army Miss, Jenny Hill.

● The internationally celebrated dance mime, Angna Enters, made her only New York appearance of the current season at the Brooklyn Academy of Music. Miss Enters' program included **American Ballet, Balletomaine-Connoisseur, Artist's Life** and many other num-



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bers associated with her. Miss Enters has been a dance soloist since 1926. I've always thought her a much better mime than dancer. However, her body movements embrace much that is dance and when teamed with her vast ability as a mime, it adds up to good theatre.

● Sidelight: **Norma,** the Metropolitan Opera opener this season, featured no dancing. We are sure only balletomanes were aware of this until after the final curtain. All eyes were focused on Maria Menghini Callas as she made her New York debut in the title role of this opera. The no dancing limited Miss Callas' movements. However, after the performance she gave the audience a sample of her dancing skill. For her single solo bow Miss Callas actually performed with easy grace a little dance of dedication, supplication and gratitude in the traditional style of a Japanese Ceremony of Greeting.

● **The Unicorn, The Gorgon and the Manticore** by Gian Carlo Menotti was commissioned by the Coolidge Foundation for the Twelfth Festival of Chamber Music. It had its world premiere October 21st at the Library of Congress, Washington, D. C., in the Coolidge Auditorium. Mr. Menotti's new work is a madrigal fable for chorus, ten dancers and nine instruments. Mr. Menotti also staged and directed his own work. It is brilliantly choreographed by John Butler. The chorus was prepared and conducted by Paul Callaway and costumes were by Robert Fletcher and Helen Pons. This was an impressive production designed to please the legion of Menotti fans. Mr. Butler's sensitive dance creations gave the production quality and added meaning. Swen

Valerie Bettis

Swenson is effective as The Man in the Castle and Gemze de Lappe is a perfect Countess. John Foster, Lee Becker, Loren Hightower, Ethel Martin and Jack Leigh round out the interesting people with Tally Beatty as the Unicorn, John Renn as the Gorgon and Dorothy Ethridge, The Manicore. Beast or human this group of dancers give a moving performance. We are, of course, partial to the man in the castle because he is a poet and considering ourself a poet of sorts, we can't resist his lines in the Twelfth Madrigal,

You, not I, are the indifferent killers
Of the poet's dreams.
How could I destroy
The pain-wrought children of my fancy.

The Unicorn, The Gorgon and the Manticore is a responsive work. The entire action of the opera is portrayed in dance with singers in the background. Menotti's madrigal opera is scheduled for a January performance on Television and January 15 it

will have its New York premiere via the New York City Ballet which opens a ten-week season December 18.

It was good to see John Foster in another Menotti work. John played The Mute in the Canadian production of **The Medium** and appeared in the only television performance of **The Medium** which was presented in Montreal. John is a New York boy, son of Allan K. Foster, who will be remembered for his brilliant dance direction of the outstanding Broadway show, **Jumbo.** John Foster started studying classic ballet in Montreal with Celia Franca National Ballet of Canada. John's appearance on television, in concerts and on stage won him a scholarship in New York with Charles Weidman. John's studies with Weidman broadened his concept of dance introducing him to the Denishawn school of dance and nurtured his interest in **Jazz Dancing.** John has done several seasons in stock at the Dallas State Fair with such vets as Jose Ferrer and Kay Medford. Three seasons ago he returned to Canada to dance at Toronto's Melody Fair and did two seasons in Hyanius, Mass., at Richard Aldrich's Melody Tent. He was one of the outstanding dancers in last season's Ballet Theatre Workshop at the Phoenix Theatre in a work by Job Sanders. John was the adorable Tinker Bell in **"Peter Pan"** with Sono Osato from **Once Over Lightly** on Steve Allen's all Japanese Television Program. John is one of a trio who is treading where few dancers have dared — the media of jazz. Lee Becker is the gal who heads the trio and the other one-third is Jacqueline Walcott, a fantastic dancer. Miss Becker's unique gift of understanding the meaning of jazz will take this group far. Her choreography is of the moment. The dancers are not restrained. John has found expression in dance and has a brilliant future ahead of him. Last February the Misses Becker, Walcott and John appeared at the Henry Street Playhouse in a Sunday Evening of Dance. The critics flipped. The program consisted of six numbers

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excellently choreographed and staged by Miss Becker. **Kabuki Mambo** drew the most attention and is John's favorite . . . this, the critics say, **he dances with knowing innocence.** At the Music Inn, Lenox, Mass., this enchanting trio displayed a compact, unique style of Jazz dancing engineered by Miss Becker and not seen on the concert stage before. These three delightful young dancers have accomplished the seemingly impossible by penetrating the core of jazz. They found the real meaning of **dig** in a revealing visual approach which most jazz musicians consider revolutionary. The pulse of American Dance is the pulse of America and its destiny is in the hands of the strong and young with ideals. John Foster and Jacqueline Walcott are two-thirds of a team schooled for phenomenal growth in the media of jazz dancing under the able guidance of the other one-third of this unique trio, Lee Becker.

● The last of three programs of Dance Drama presented on Channel 2, **Look Up and Live,** was Pearl Lang's imaginatively choreographed **"Rites,"** which traces the growth of an individual's union with others through love. On the lighter side, N.B.C. TV's slaughter of **High Button Shoes** had only one bright spot, Nannette Fabray. Nan's **Papa, Won't You Dance With Me,** is always a visual and sound treat.

● Geoffrey Holder's primitive sensuality in the duet with Mary Ellen Moylan in the Triumphal Scene from **Aida** was performed with distinction at the Metropolitan. Pierre Lacotte, French import, made his debut in **Soiree** but failed to come up to his publicity. Melissa Hayden appeared as guest ballerina with the Metropolitan Opera in the premiere of Zachary Solov's new ballet created for the revival of Verdi's **Ernani.** She replaced Mary Ellen Moylan who tore a ligament in rehearsal and was out of the company for several weeks. We might add that in true tradition of the theater the show went on. Miss Hayden not only held her own but captivated the audience as well.

● We wish Tanaquil LeClercq God's speed and a complete recovery from her polio attack.

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IF there is one industry that owes much to dancing it is that of gramophone records. Music and dancing naturally go hand in hand, and so thanks to these shiny black discs we can have everything from hot Jazz to dreamy waltzes.

Oddly enough, the biggest buyers of gramophone records are teen-agers. Sales figures show that 75 per cent of the buyers of records are between 16 and 20, and 25 times more records are sold to-day than in 1935. The ballroom plays a big part in this demand for records. A tune is played in the dancehall, the band puts it across well, and inevitably many young people make a mental note to buy a record of it.

Incidentally, in recent years British songs have been selling exceptionally well in America. And not only the latest hits either. Songs that had died with the flapper girl have been resurrected, and have become sensations with the bobby-sox generation.

Take "Underneath the Arches." It was sung in London when Americans were humming "Lullaby of Broadway." Then a few years ago an American disc jockey included it in a New York broadcast. That tipped the scales of revival. One London recording company rummaged out the master disc and rushed a trans-atlantic shipment of 260,000 records which were sold in 10 days. And snap recordings with new bands zoomed the sales to 1,500,000!

SWAN SONG

The same pepped-up swan-song greeted "Souvenirs," "Galway Bay" and "Now is the Hour." Indeed, currently British records are selling in North America at the rate of 50,000,000 yearly — quite a big change from the days of 1938 when only around 1,000 discs were shipped!

Some folk have suggested that the success of these songs that have been resurrected is due to nostalgia. But what is much more likely is the probability that the youngsters of to-day are discovering that their parents used to wiggle on dance floors to some pretty good tunes too.

One well-known American song-plugger predicts that people are getting sick of the sweet diet of mush songs that have been fed on them in recent years, and goes on to say that they are wanting, and will soon be getting, good solid dance numbers.

Incidentally, if a song or singer is to attract special notice, the listener must be shocked into rapt attention. Having done this, the record must please the listener to the extent that he or she wants to add it to their library at home. Only then will it sell. And how does it attract attention?

SOUND

A peculiar identifiable sound is essential if the artist is to be a consistent best-seller. You have

to recognise the voice. If a newcomer sounds like Bing Crosby, Perry Como or Dinah Shore, he simply hasn't a chance. Indeed, the average dancer may be shocked to learn that such perennial favourites as Dinah Shore, Frank Sinatra and Mario Lanza have not had a smash hit recording in well over a year. Even Bing Crosby's new numbers are not selling a fraction so well as his old hits.

Just about as steady a seller as any is petite, blonde Doris Day, who received her vocal interneship singing with a succession of dance orchestras. And despite her screen renown, Miss Day's prime source of income is her recording contract.

'Now if we'll just concentrate on the Waltz and forget about the TV programs we're missing—I'm sure we can do much better.'

Along with Miss Day, to-day's biggest record sellers include Eddie Fisher, Patti Page, Rosemary Clooney and Kay Starr. Virtually any one of them could walk into a dancehall completely unrecognised. It is their voices—not their faces — which have helped them grab a seat on the melody train.

Frankie Laine is also well up the list, and he seems to have the ability to keep on picking hits and doing well by them. There is no doubt either that dancers have played their part in deciding who shall occupy the top seats in the musical hit parade. A good dance tune, well put over even by an unknown, will not be long in becoming the talk of the town.

Incidentally, the first disc idol was Enrico Caruso. On February 1st, 1904, Caruso, the most lionised tenor of his day, sang ten opera selections into the big horn then used to make discs. He was paid over £1,000 for the afternoon's work. A year later, still wary of the big horn, he made his second recording date and was paid a handsome sum for each number he sang. His records became sensational best - sellers. They made him a fortune and also paved the way for two following generations of disc idols.

These record stars have their own little ways when making discs. Frank Sinatra does not mind having girls in the room with him, and enjoys a little fun and wise - cracking between numbers.

Harry James is the gallant kind. During a recent session he and his band were waxing a disc when a young girl vocalist new to the business fluffed a note. In compassion, James purposely fluffed a note on his trumpet, then turned to the band to say, "Guess we'll have to try again, I'm nervous today"

BEST

Lily Pons cannot do her best unless she is smartly rigged out, while Frankie Laine relaxes by bringing in hordes of teenagers and kidding them. As for Oscar Levant he drinks interminable cups of black coffee at every afternoon session, and amuses the engineers with his impudent jokes.

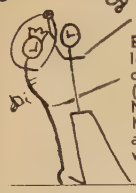
Such is the fascinating story behind the gramophone record industry, which is booming better to-day than ever it has; and one thing is certain and that is that dancing has played its part in helping the sales to grow.

By

Mollie S. Patton

(Reprinted from Danceland, London, England)

JAY DANCE NOTATION



Excerpt from Edward Caton (Ballet Russe School, New York) Pas de Deux presented at the DMA (Florida Chapter) convention Nov. 23, 24, 25, in Miami Beach. Mr. Caton also presented a character dance and part of the bar work in Jay Notation.

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THE DANCE IN NEW YORK
(from page 13)

According to Mr. Martin, the pure physical prowess of the Russians has produced technical achievements, undreamed of here, but the style, taste in costume, most of the refinements we consider necessary, are practically unknown to them. Their productions are a gigantic melange of the finest in art and the hammiest in theater -- "They are marvelous, funny, magnificent."

Murray Louis and four other members of Alwin Nikolais' Playhouse Dance Company, appeared in a program of new dances at the Henry Street Playhouse. Mr. Nikolai and his group have been experimenting with new forms and his "Kaleidoscope," seen at the Connecticut College Dance Festival, was a brilliant work. Nothing on this program came up to that but there were several extremely interesting and provocative embryos.

"Small Illusions" to music by Kurt Weill, in two parts: a. SMALL b. SMALLER — had true wit in movement. "Figure in Grey" to Hoveanness' music, was a startling play between the actual movements of the dancer and those of his shadow, cast on a bare beakdrop.

"Corrida," accompanied only by percussion, was a very well conceived and staged abstraction of all bull-fights, of all contests, with the formality imposed by cusom, but dynamic with the inner excitement of combat.

My favorite, however, was "Quartet" to Bach's music, danced in the exquisite, flowing style established by Mary Wigman. Mr. Nikolais, teacher of Mr. Louis, was a pupil of Hanya Holm, who danced in Mary Wigman's first company. During Miss Holm's years in America, she has adapted the original technique and has taught many of our finest dancers.

Mary Wigman had her seventieth birthday on November 13 and it was gratifying to hear the praise and appreciation which echoed from all parts of the dance world. This great German dancer, whose search for fuller and freer expression than Ballet at the turn of the century could offer, and who (with Rudolf Von Laban) evolved a whole new technique of movement, thus revolutionizing Dance. For, in the end, Ballet had to accept some of the truer expressions of valid emotions and a freer flow of physical movement which Mary Wigman fought to establish with her "Modern Dance". Through her tours and the thousands of pupils she has taught, her influence has been molding dancers and audiences for thirty odd years and, even at seventy, she is going strong — "a mere babe among dancers," says Walter Terry of the Tribune.

Teachers' and Students' section

SADLER'S WELLS BALLET TO RETURN

The Hurok management will bring the Sadler's Wells Ballet to this country for their fifth tour in September.

The company is scheduled to open a four-week season at the Metropolitan Opera House on Sept. 8th. Following this they will tour for seventeen weeks —the longest period Sadler's Wells Ballet has ever performed in the U.S.

Heading the roster of ballerinas will be Margot Fonteyn, Beryl Grey, Nadia Nerina, Rowena Jackson and Svetlana Beriosova. Elaine Fifield, who was set to appear here in 1955 but cancelled because of illness, will return as ballerina.

The male contingent features Michael Somes, Alexander Grant, Brian Shaw, David Blair and Philip Chatfield.

Little Ballerina,
Point your tiny toe,
Do a graceful pirouette
And pose your arms just so.
Make a sweeping curtsy,
And take your curtain calls,
And **please** don't pop your bubble gum
Until the curtain falls!
— Mary Cunningham

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(Note: Dancing Star Magazine, now in its 7th year of publication, has subscribers in the 48 states and many foreign countries.)

NOTATIONS . . . .

♦ ♦ The Ehrmann School of Dance in Hayward, Calif., held its 4th annual 'Dancing Rhythms' revue Nov. 30th.

Included on the program were: 'Tropical Rhythms', 'Stairway to the Stars', 'Sophisticated Rhythms' and 'Rock and Roll'. A 'fluorescent' Samba completed the show.

♦ ♦ San Diego's National Smooth Dancers held their annual Christmas formal dance at the Twin Inns in Carlsbad on Dec. 15th. The Crescent Bay Chapter of the NSD honored its 1956 queen, Lee Paesch, at the 1st annual 'Queen's Ball' on December 1st.

♦ ♦ The Gladys Hight dancers of Chicago performed over station WTTW in December. The Hight dancers were the first ever to appear on this educational station.

♦ ♦ The Raoul Pause School of Dance in Oakland, California is offering new classes in the Classical Dances of India. Vijaya and Kurt Jons, former students of the foremost dance artists of India, Nataraj and Praveena Vashi, will conduct these groups.

♦ ♦ San Francisco has a new and interesting little dance paper titled Performing Arts. The editor is Mervin Leeds, Public Relations Chairman of the San Francisco Dance League. For additional information write: Performing Arts, 2127 Broderick St., San Francisco, Calif.

♦ ♦ Carroll Baker of 'Baby Doll' fame, became a professional dancer after leaving junior college. After graduating from the stage she obtained her first screen role in 'Giant'. From this she was immediately assigned to Warner Bros. 'Baby Doll'.

Attention

DANCE TEACHERS!

The enlightening article: "YOU OWE IT TO YOUR CHILD!" should be read by the parents of every student in YOUR school . . . SAVES YOUR TIME (by answering numerous questions) HOLDS YOUR STUDENTS (by better understanding) MAKES YOU MONEY (by helping to hold your students longer)

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Charley and Margaret Baker demonstrate a step for the camera from their 'American Waltz' during a break at the Blankship Ballroom Workshop which was held at the Richmond Civic Center during October. —Ted Streshinsky

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a Very Happy New Year

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BALLETS MERGED

A charter from Queen Elizabeth has merged Sadler's Wells Ballet with Sadler's Wells Theater Ballet. They are now a single organization known as the Royal Ballet.

The Sadler's Wells Ballet will continue performing at Covent Garden, with the Sadler's Wells Theater Ballet remaining at Sadler's Wells Theater.

The Associated Dancing Teachers of Southern California completed a Two-Day Convention Dec. 28-29 at the Hotel Statler in Los Angeles. Guest of honor was actress Ginger Rogers. Left to right: Margie Jenks, Patricia Bowman, Mr. & Mrs. Davison, Ginger Rogers, and June Mc Vey.

The Texas Association Teachers of Dancing held its 27th annual convention Dec. 27 through 30 at the Statler Hilton in Dallas, Texas. The faculty included: Thomas Armour, Ballet; Danny Hoctor, Tap; Bob Audy, Jazz-Modern; Rose Lorenze, Children's Work; Maxine Asbury, Acrobatic; Camille Long, Primitive Drums. Pat Corvino headed the faculty for the two-day Ballroom Session which also included: Raymond Smith, Grover Abel and Lillian LuPau, Louise Finley James Leito, Jr., Tito & Marjorie Montillo and Jimmie B. Crowell. A Ballroom Workshop was conducted by Marjorie Stubblefield, Doris and Ralph Abel and Louise Finley. Officers elected for the ensuing year were: Lillian Cain, President; Goodloe Lewis, Corresponding Secretary; Frances Burgess Bleeker, Sec-Treas. The Board of Directors is composed of: Dorothy Coulter Edwards, Judith McCarty Hansen and Dotty Botkin. The 1957 Normal School will be held in Dallas the last week in June. —Commercial Photographers Inc.

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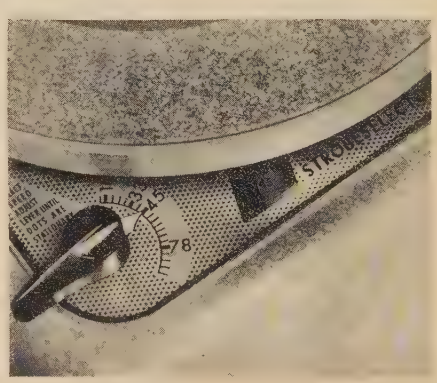

NEW ORGANIZATION

The "Lopid," League of Professional Instructors of Dance, is a newly chartered group of dancing teachers in St. Petersburg, Florida. The L.O.P.I.D. was organized for the purpose of "promoting and maintaining the highest ethical standards and principles of dance education" with the hope of stimulating the public with a desire for more and better dancing. Membership in the League requires highly trained and experienced teachers, whose practices are proven as such.

All charter members are affiliated with one of the national dance organizations.

Charter members are: Chairman, Pauline Buhner; Vice-Chairman, Lois Eborn Gilbart; Secretary-Treasurer, Imogene Helm; Mrs. Alleen Eborn, Geraldine Lennox, allof whom are affiliated with one of the national dance organizations.

Associate members are Mrs. Alpha Helm, Mrs. Renee Lennox and Mrs. Adam Noble.

Monthly programs consisting of movies, lectures and dance presentation will be "public invited" affairs with an "open discussion period" encouraged after each program.

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S.F. BALLET TO CIRCLE GLOBE

The San Francisco Ballet, under the International Exchange Program of AN TA will tour eleven Asian countries. Word has also been received that Tehran has requested the appearance of the S. F. Ballet in their country. Arrangements have now been made for the company to continue from Pakistan to Tehran. They return home via Europe which means that upon the completion of their trip they will have circled the globe.

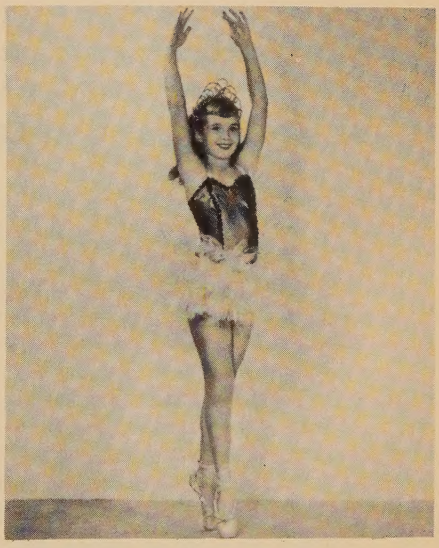
Guest artists joining the company are Leon Danielian, premier danseur of Ballet Russe de Monte Carlo and Joyce Vollmar. Mr. Danielian will dance, among others, a part especially created for him —that of the Bandit in 'Con Amore'. Miss Vollmar will be returning as ballerina to the company in which she got her start, after having danced in Europe and Australia as ballerina for the Marquis de Cuevas and Borovansky Ballet companies. She will alternate in the leading roles with Nancy Johnson and Sally Bailey and will perform the classic pas de deux with Mr. Danielian.

—L. K.

A scene from 'Red Riding Hood' which was presented by the Children's Ballet, a project of the Eborn School of Dance Art in St. Petersburg, Florida. The Children's Ballet was organized 14 years ago for the purpose of presenting children's ballets to children. Right to left: Roberta Fraser, Joann Eister, Mary Ellen Smith, Carol Lee Porter and Donna Sue Cunningham. —Red Dot Photo

Ted and Diane Wayne, talented dance duo, are becoming increasingly more in demand as entertainers around the Bay area. According to their teacher, Wm. D'Albrew, they have a very bright future in the exhibition ballroom field.

—Bill Cogan



Diana Lawton is an enterprising student at the D-Dee School of Dance in Nevada City, California.

"ADVANCED ACROBATICS AND TUMBLING" by the famous U. S. authority on the subject, **James Rozanas . . .**

TAKE-OFF BOARD

Do not have pupils attempt aerial cartwheels and walkovers from the board on their first lesson. First teach them running cartwheels and walkovers on the floor. Next have them try running cartwheels and walkovers, placing forward foot on the board and hands on the floor. Place pupils in sash and hold them for aerial cartwheel on board until they understand how to turn in the air wtihout use of hands. When teacher feels that pupil has developed the proper whip and push, let them try it alone. After pupil learns aerial on the board, have them try it on the floor.

9. AERIAL CARTWHEEL

From a running start, place forward foot in center of canvas on trampolet and immediately push with forward foot, at the same time bending the body forward, kicking the backward leg up and over and landing on the floor in front of the trampolet. (See page 6 of "Theory and Practice of Acrobatics and Tumbling.")

At no time allow pupil to stand up straight on forward leg on top of trampolet and jump forward and upward in the air.

10. FRONT CHEST ROLL

From a kneeling position on the floor against the front end of the take-off board. Roll forward down the inclined board as in a regular front chest roll. (See page 1 of "Theory and Practice of Acrobatics and Tumbling.")

This method will aid pupils who have trouble getting their legs up off the floor and over their heads. After a few lessons pupils will be able to do a front chest roll on the floor.

(Drawings and Text, Copyright 1953 by James A. Rozanas, 9006 S. Cottage Grove Avenue, Chicago 19, Illinois.)

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